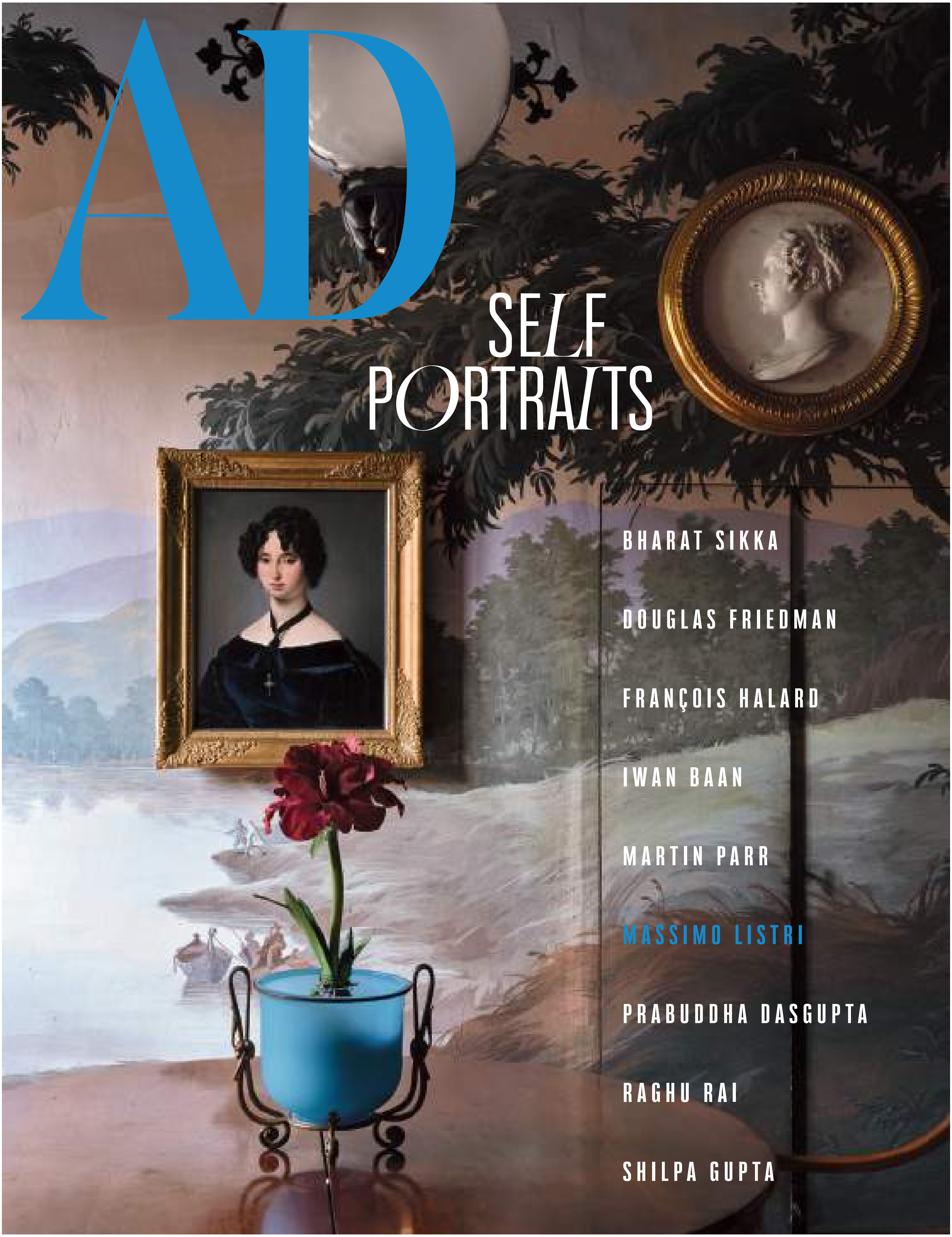
ARCHITECTURAL DIGEST

`200 MARCH-APRIL 2020
THE MOST BEAUTIFUL HOMES IN THE WORLD

INDIA



MASSIMO LISTRI

THE ITALIAN MASTER, KNOWN FOR HIS LARGE-SCALE IMAGES OF CHURCHES AND PALAZZOS, AND HIS LOVE OF HAND-PAINTED TROMPE L'OEIL, BRINGS HIS WORK HOME. HIS 16TH-CENTURY PALAZZO, IN THE HEART OF FLORENCE, IS TESTAMENT TO ALL THAT HE HAS SEEN



A Francesco Hayez portrait in the breakfast room.



On the right is a Roman statue of Venus from the second century BC; another Roman sculpture stands on the opposite side, next to a narwhal tooth. In the centre of the Uşak carpet is a block of Egyptian red porphyry, with a 16th-century horn from Germany. In the background is a series of 17th-century Florentine paintings.



The screen on the left features a sketch of the Empire State Building; on the chair in front of it is a second-century BC Roman sculpture of Bacchus. Above the doorway is a 17th-century work of a rhino, created with shells. On the right is an artwork by Pietro Dandini, a 17th-century Florentine painter; in front of it are two rare German chinoiserie pumpkins from the 18th century. **Facing page:** The library features a collection of first editions of architecture books.





On the left is a bust of Pietro Leopoldo, the grand duke of Tuscany; to the right of it is a portrait of a woman by Colombian artist and sculptor Fernando Botero. Above the fireplace on the right are a Benin bronze head and a 1924 artwork by French artist Fernand Léger. The sconces on the right—a set of four—are from the Villa Demidoff in Pratolino, Italy.



In the centre is an artwork by Baldassare Franceschini, known as Il Volterrano (1611–1689), titled *Allegory of Victory and Peace*. Under it is a lion head from the first century AD; flanking the artwork are two neoclassical statues and two Apulian vases from the fourth century BC. At the top of the wall are medallions of Roman emperors. **Facing page:** The dining room—the tableware is neo-Etruscan.





This cabinet of curiosities features grotesque work on the ceiling. **Facing page:** The gym features a neoplastic intervention.







Forty-five years ago, when I first crossed the threshold of the house that would become mine, I had an intuition: She was two-dimensional, at the same time static and dynamic, solid and abstract. I wandered among the empty, and so to speak, inert rooms, awakening them, as sometimes happens with the spaces I photograph. I sensed that the house contained something imaginary and it was precisely this that convinced me to make it mine, or at least, to buy it, since I still do not own it entirely. Over the years, its appearance has changed, some walls have been taken down, others put up, the gaps have been filled. Archaeological finds, paintings, sculptures and books crowd every space. All this took place on the basis of suggestions that I perceived, and still do today, as if there were a mysterious, elusive understanding between my home and me; and it is just this agreement that gives meaning to everything. For me, a house is architecture, memory and utopia; it is the world in which I live and from which I glance over other hemispheres, not always extant. It is the place where I return after a journey and where I conceive other journeys and other returns. I visit *ex professo* houses, I pass from one to the other incessantly, yet only my home makes sense to me, only Her do I love, I am faithful only to Her and She compensates me with the same love. AD